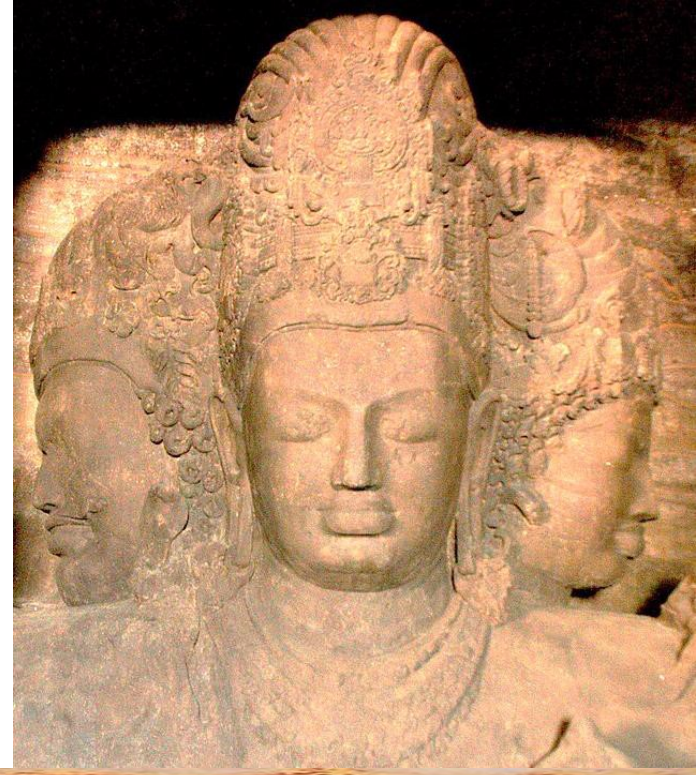


History of the Art of India, Part I: Origins to Mughhals



OLLI
Spring 2024

Week 5



Post-Gupta Art

Post-Gupta Art

General introduction

- A. Chalukyas: Bādami, Aihole, Pattadakal
- B. Rashtrakutas: Ellora
- C. Rashtrakutas: Elephanta

General introduction

- **Last week:** architecture, sculpture, painting during the Gupta epoch in north India, 4-6C
- **This week:** continue with temple architecture and sculpture in empires or dynasties after the Guptas in S and W India
- Not so concerned with details of the empires
- Rather: evolution of temple architecture in S India; and two spectacular examples of rock-cut temples
- **SO:** 2 ways of organizing our subject; geographical and approx. chronological (including stylistic)
- **Next 2 weeks:** focus on temple architecture in S India and then N India

A. Chalukyas: Bādami, Aihole, Pattadakal

A1. Introduction

A2. Malegitti Shivalaya temple at Bādami (6-7C, probably ca.600) (temple 1)

A3. Siva temple (Ladkhan) at Aihole (5-8C, probably 600-650) (temple 2)

A4. Durga temple at Aihole (6-8C, probably 675-725) (temple 3)

A5. Virupaksha temple at Pattadakal (ca.740) (temple 4)

A. Chalukyas: Bādami, Aihole, Pattadakal

A1. Introduction

- Mid-6C, Chalukya dynasty in **Deccan** established a capital at Bādami, ca. 290 mi S-SE of Mumbai
- Chalukyas had a second capital at Pattadakal, ca.10 mi E of Bādami
- Empire extended over much of W India
- Fame extended farther, e.g., exchange of ambassadors with Persia



A1. Introduction

- Early 7C, survived attacks from Harsha on north and Pallavas on south
- Mid-8C, overthrown by a Deccani dynasty when Rashtrakuta king Dantidurga (r. ca.725-760) defeated them at Bādami in 753



A. Chalukyas: Bādami, Aihole, Pattadakal

A2. Malegitti Shivalaya temple at Bādami (6-7C, probably ca.600) (temple 1)

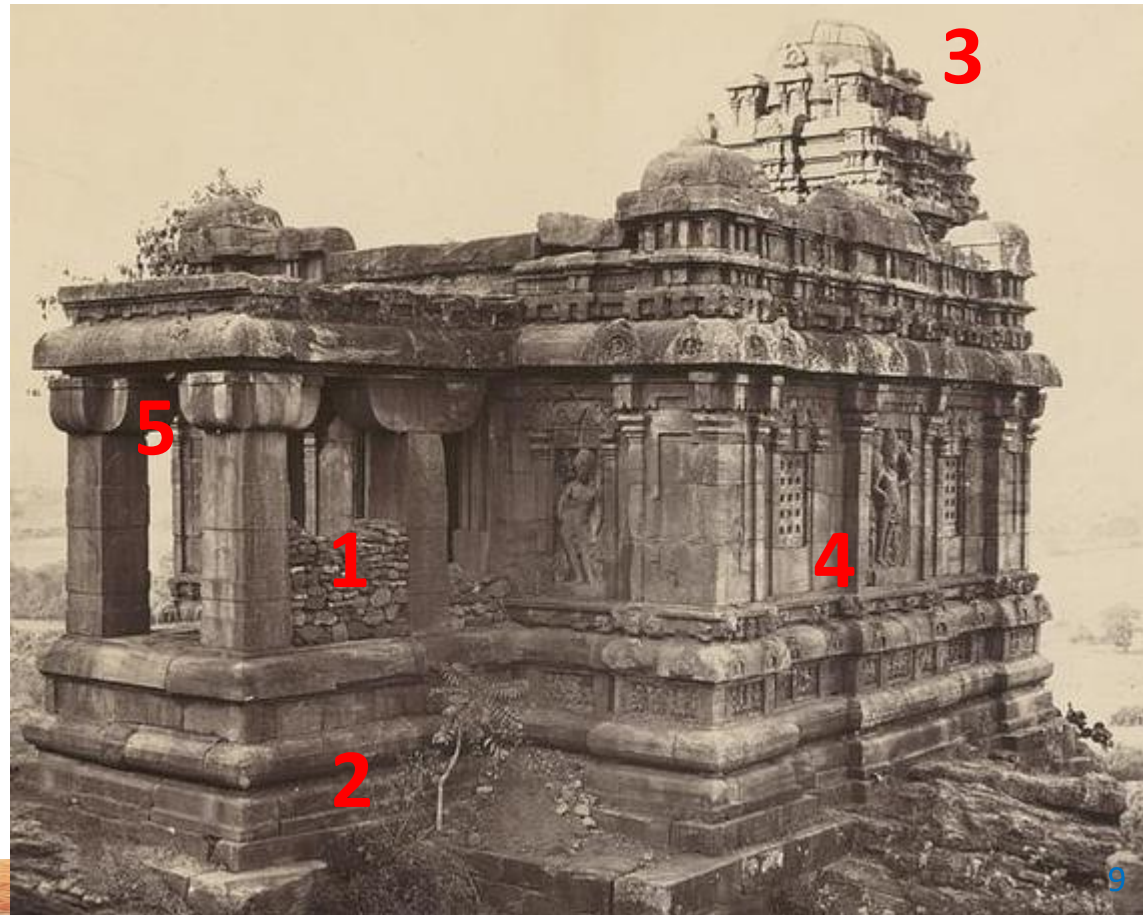
- In 6-7Cs, N and S Indian temple styles are developing; this has some of both
- **Stierlin:** ponderous
- **SO: General dev.:** “ponderous” > light; crude > refined; unadorned > lavishly adorned
- **SO: early example**



Malegitti Shivalaya temple, Bādami, photo 1880-86 by Henry Cousens or James Fergusson, British Library, London

A2. Malegitti Shivalaya temple...

- Rectangular plan, porch in front (1), all on raised platform (2)
- Shikhara (tower) (3) above garbha griha (lit. womb-house) (sanctum sanctorum) is low but elaborately sculpted & topped by rounded dome (characteristics of S India style)
- Mandapa walls w/ lattice windows (4)
- SO: Pattern of evolution:
(open columns) > stone lattice > lattice windows
- Sturdy pillars with massive capitals with crossed corbels (5)



A. Chalukyas: Bādami, Aihole, Pattadakal

A3. Siva temple (Ladkhan) at Aihole (5-8C, probably 600-650) (temple 2)

- At Aihole (17 NE of Bādami), Chalukyas built some of earliest known Hindu temples, based on **chaitya** and **vihara**
- Predecessors were columned halls with flat roofs, earliest probably from early 5C
- Chalukya Siva temple (aka Ladkhan) at Aihole
- Named Ladkhan (anachronistically) after Muslim holy man who once lived there
- Date: scholarly disagreement, between 5C-8C; we'll say ca. 600-650

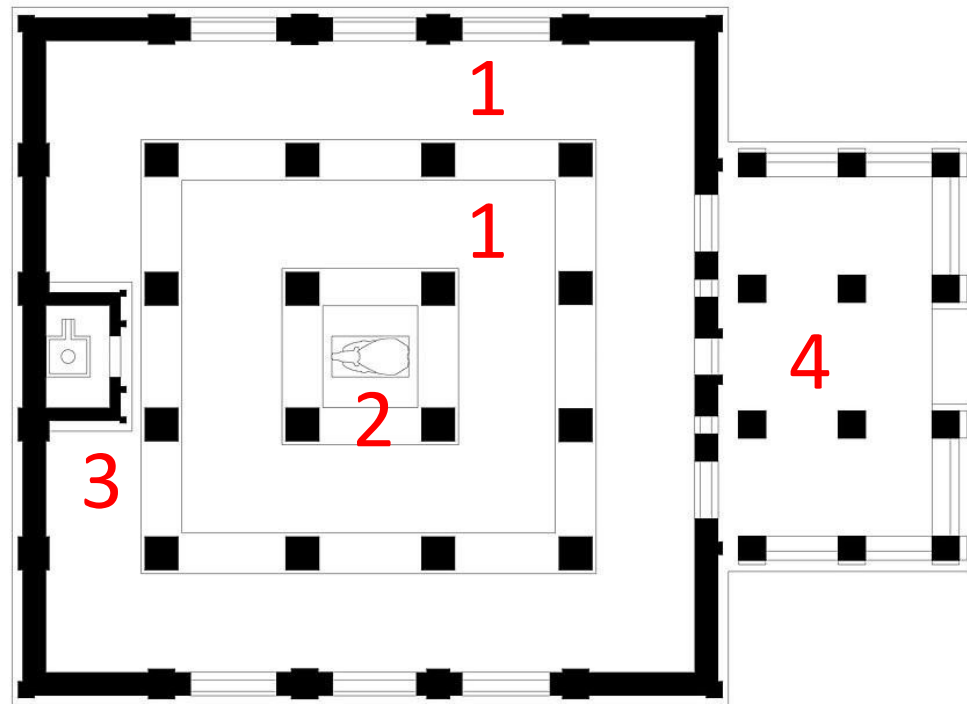
A3. Siva temple (Ladkhan) at Aihole (600-650)

- Built upon a raised platform (1), with an attached porch (2), sloping roof, square shikhara (3)
- Porch with 4 central and 8 outer columns
- Huge flat roof slabs (later: horizontal corbelling)... derived from thatched roof on wooden frame
- **SO: stone mimics wood** (e.g., Bhaja chaitya façade, ca.100 BCE)



A3. Siva temple (Ladkhan) at Aihole (600-650)

- Square in plan, somewhat ~ that of a vihara
- Hypostyle hall (1) with double peripheral corridor for circumambulation around central cell (with statue of Nandi bull (2) [later addition])
- Garbha griha (3) (sanctum sanctorum) against back wall [later addition]
- Porch (4)
- Plan not entirely typical (we'll see development as we proceed)
- Dimensions: ca. 62' long X 45' wide X 27' high



A3. Siva temple (Ladkhan) at Aihole (600-650)

- Central cell now contains statue of Nandi, the bull of Siva.
- Nandi looks toward the garbha griha
- ...which contains a Siva lingam (phallus) upon a platform



A3. Siva temple (Ladkhan) at Aihole (600-650)

- On side view: **Jali** or lattice screen
- Square aedicule on top of roof with relief sculptures
- = Early shikhara (later addition) directly above the central cell (later temples: above garbha griha)
- Walls originally open; later: stone screens between columns
- **SO: progression:** (open columns) > stone lattice > lattice windows



A3. Siva temple (Ladkhan) at Aihole (600-650)

- Relief sculptures on columns
- e.g., Medium relief of Siva and consort Parvati
- Mild erotic overtones

Siva and Parvati, medium relief on column
of Ladkhan temple, 600-650



A. Chalukyas: Bādami, Aihole, Pattadakal

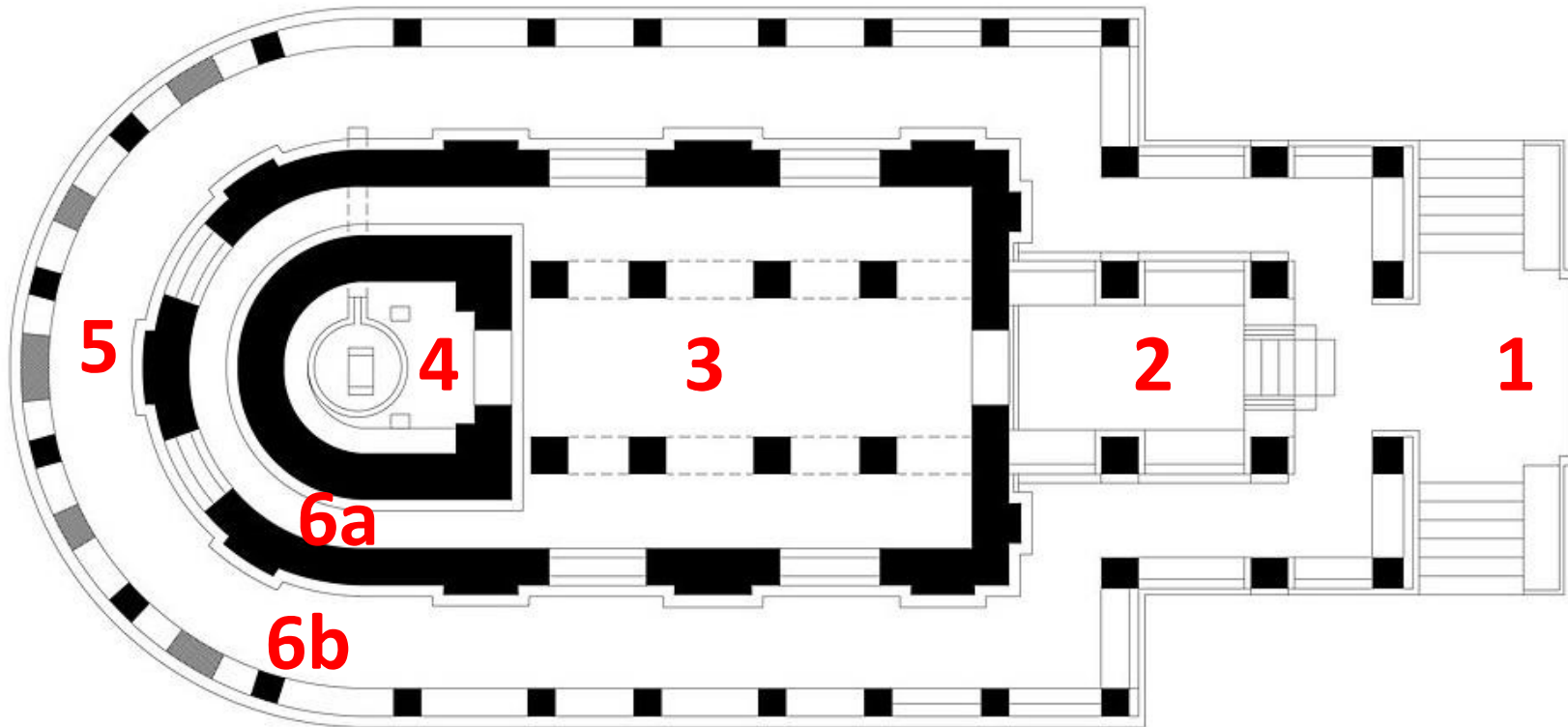
A4. Durga temple at Aihole (6-8C, prob. 675-725) (temple 3)

- Some disagreement on date
- View of “apse”
- Exterior walls open
- Dimensions:
ca. 85’ long
X
ca.41’ wide



A4. Durga temple at Aihole (6-8C, prob. 675-725)

- Gateway (1) > Pillared porch (2) > mandapa / hypostyle hall (3) > garbha griha (4) > apse (5)
- 2 ambulatories: around garbha griha (6a) & temple (6b)
- SO: derivation from chaitya hall
- Ambulatory walls covered with sculptures of deities



A4. Durga temple at Aihole (6-8C, prob. 675-725)

- Surmounted by shikhara (added later)
- **SO:** Architectural elements added as forms evolve
- An āmalaka (disk) once on top... now on the ground



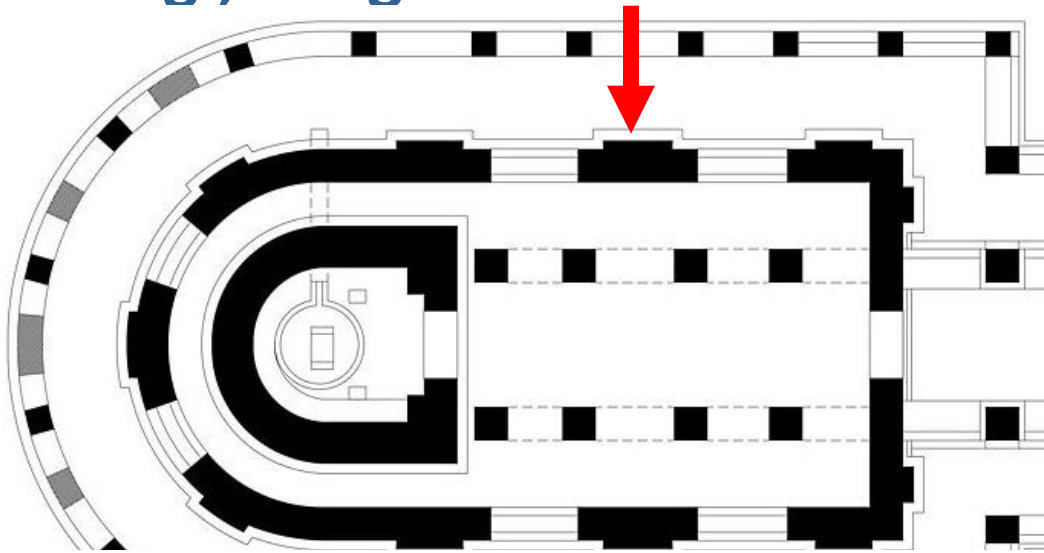
A4. Durga temple at Aihole

- Steps leading to porch in front
- **Mithuna couple on front pillar**



A4. Durga temple at Aihole

- Reliefs on walls of ambulatory passage... mythological scenes of various Hindu devotions: Siva, Vishnu, Devi/Shakti
- SO: eclectic, tolerant
- E.g., Durga Mahishasuramardini



Durga Mahishasuramardini, high relief,
Durga temple, Aihole, ca. 700



A4. Durga temple at Aihole

- Cf. Durga Mahishasuramardini relief in Udayagiri cave 6, 402 CE
- Durga w/ 8 arms holding weapons (1) (3 arms missing)
- Drives spear (2a) into buffalo demon (2b)
- Her lion at btm LT (3)
- Her LT leg missing



A. Chalukyas: Bādami, Aihole, Pattadakal

A5. Virupaksha temple at Pattadakal (ca.740) (temple 4)

- Complex of temples, Pattadakal (second capital), mostly by Chalukyas
- Chalukyas: originally **Vaishnavas**, later converted to **Shaivism**; most temples are dedicated to Siva
- Queen Lokmahadevi, in honor of husband Vikramaditya II's victory over Pallavas, built the Virupaksha temple
- **SO: Aristocratic women sponsoring temple-building**



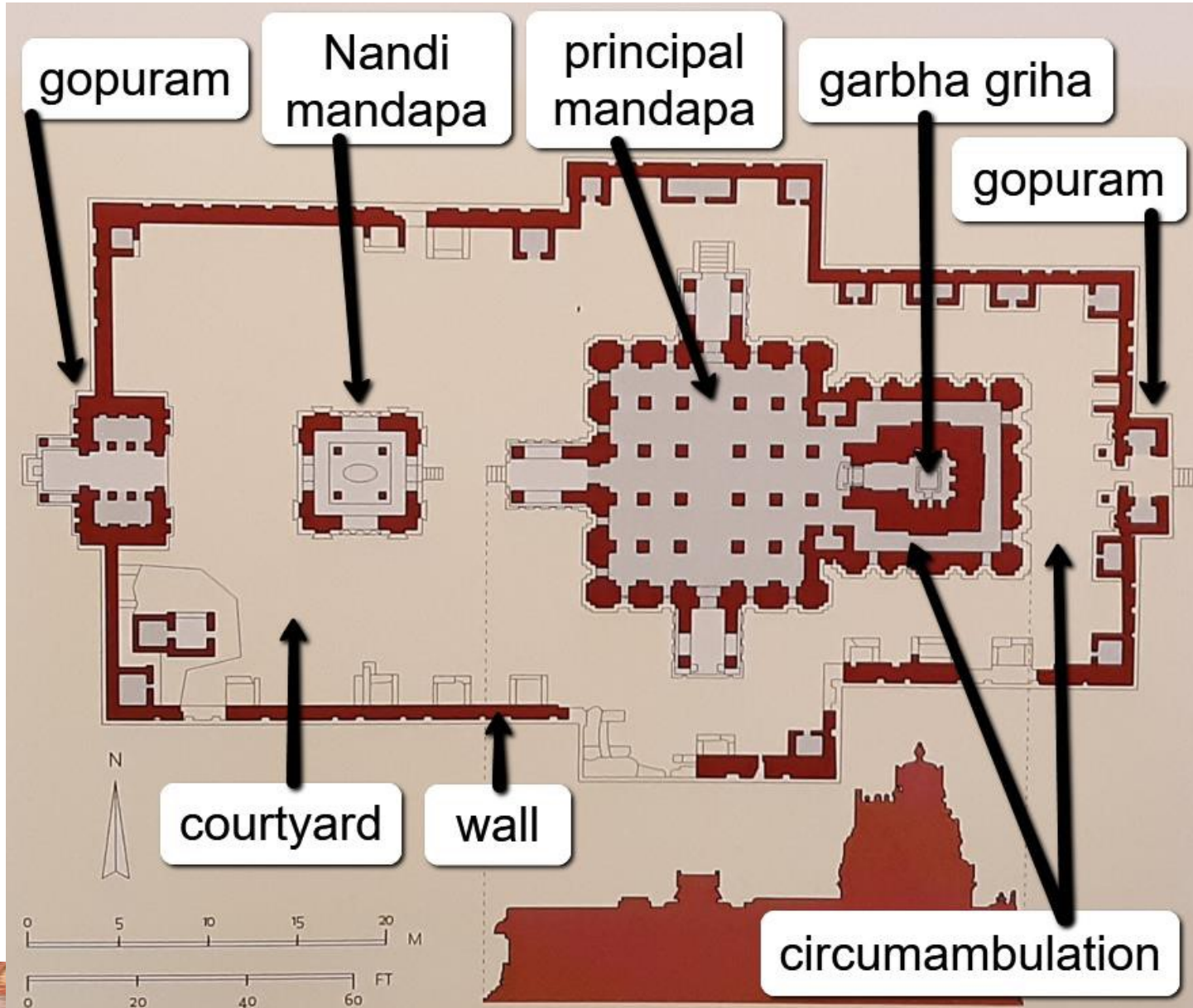
A5. Virupaksha temple at Pattadakal (ca.740)

- Inscriptions name architect and sculptors (uncommon)
- Shikhara is 3-story pyramid, crowned by kalasha (pot)
- Kailasanatha temple at Kanchipuram (won't study) > Virupaksha temple > Kailasha temple at Ellora caves
- **SO: temples as models for later temples in ongoing evolution**



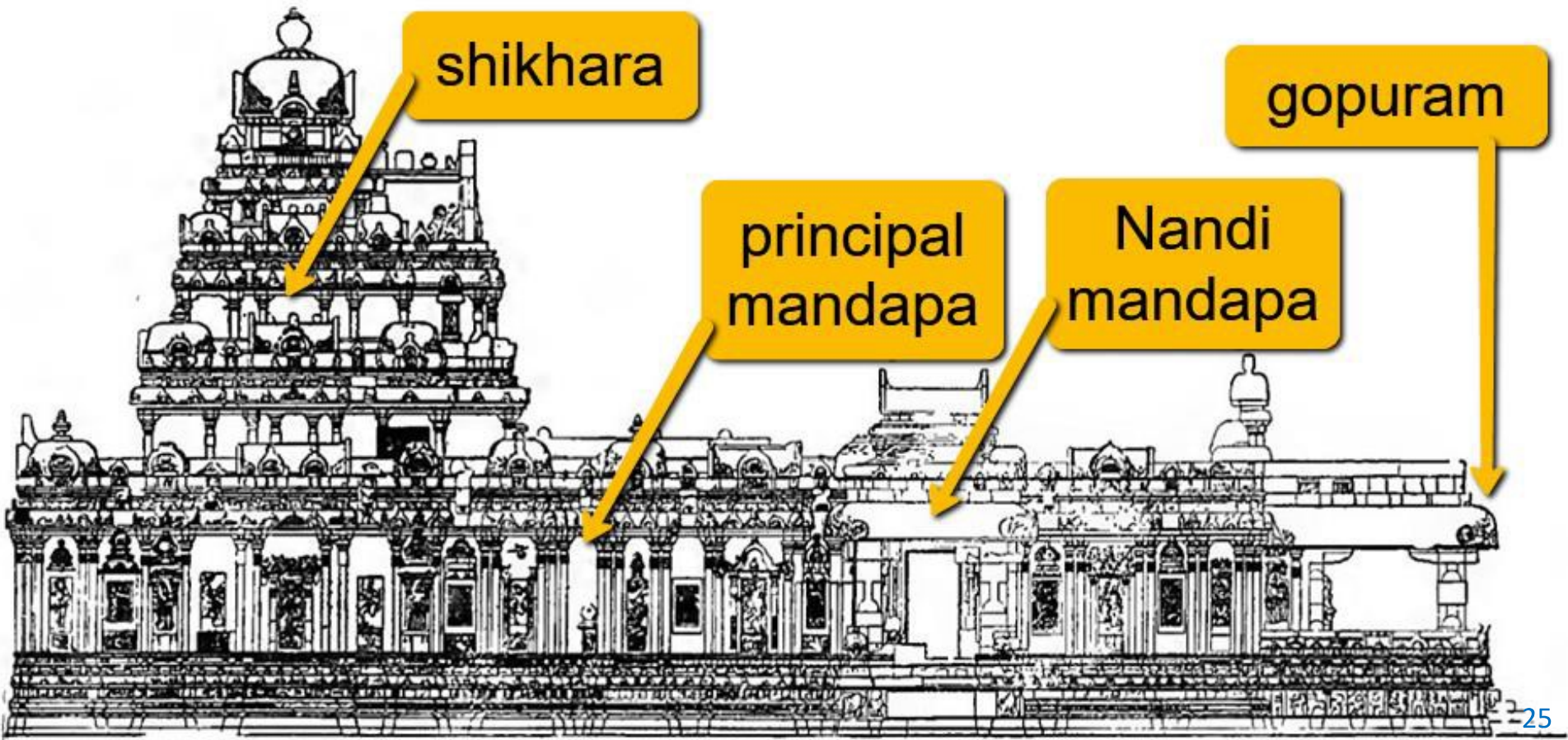
A5. Virupaksha temple at Pattadakal (ca.740)

- Plan on an axis (L>R): gopuram... mandapa... courtyard...



A5. Virupaksha temple at Pattadakal (ca.740)

- South elevation (R>L): gopuram...
- Dimensions: ca.288' long X ca.111' wide X ca.78' high



A5. Virupaksha temple at Pattadakal (ca.740)

- In garbha griha: Siva linga
- Walls of garbha griha & mandapa decorated w/ reliefs:
 - Narrative friezes
 - Individual figures, including images r/t Shaivism, Vaishnavism, Shaktism
 - Mithuna couples
- **SO:** Once again, religious eclecticism & worldly/erotic images mixed with religious
- E.g.:
 - Folk tales from *Panchatantra*
 - Siva Nātarāja
 - Mithuna couple

A5. Virupaksha temple at Pattadakal (ca.740)



Relief sculpture at Virupaksha temple, Pattadakal, ca. 740; “monkey & crocodile” (1a) & “woman and mongoose,” (1b) Panchatantra; Siva Nataraja (2); Mithuna couple (3) 27

B. Rashtrakutas: Ellora

B1. Introduction

B2. Rock-cut Kailasha Siva temple, ca.757-790

B3. Rock-cut caves

B. Rashtrakutas: Ellora

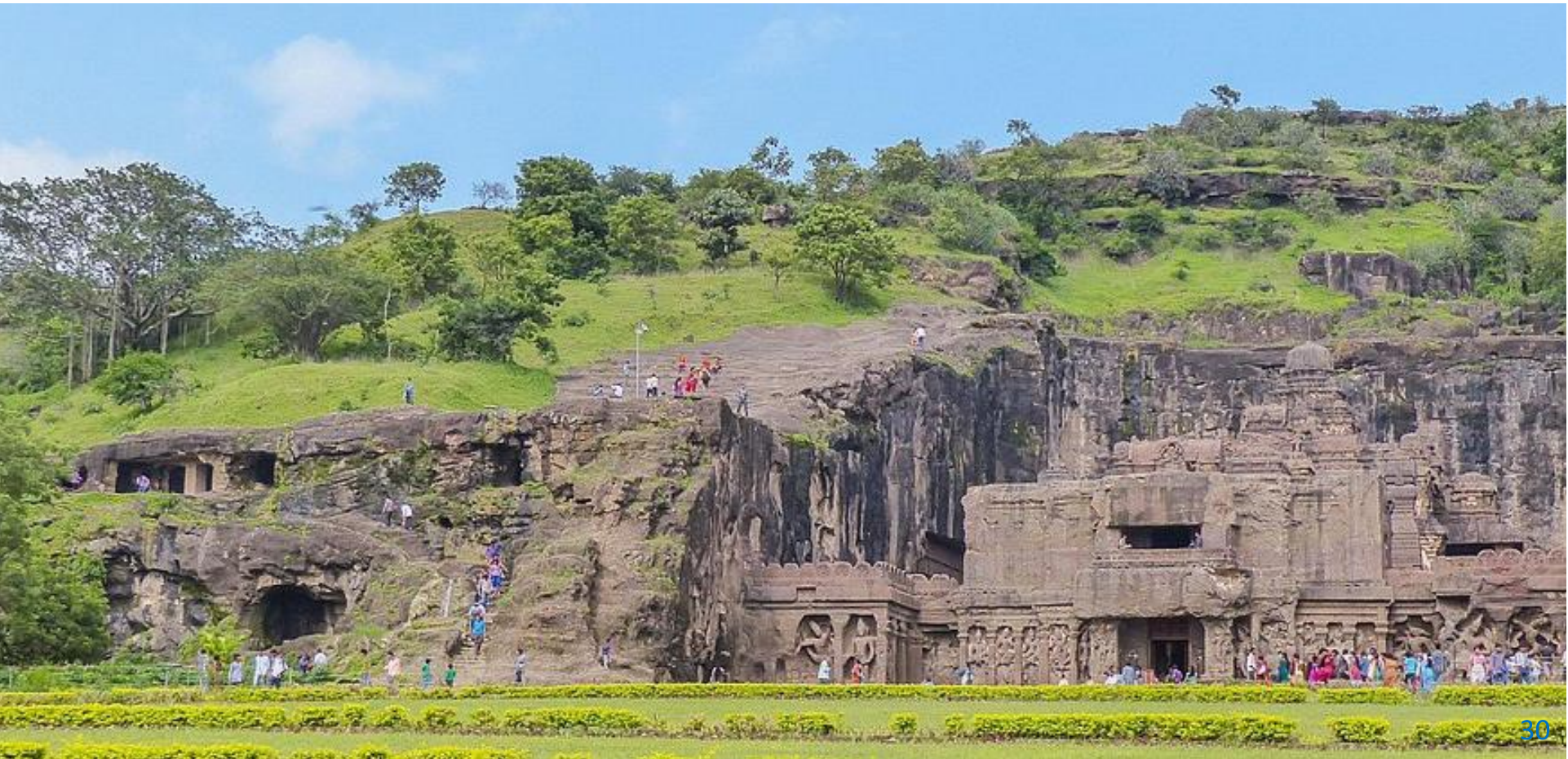
B1. Introduction

- Mid-7C, Chalukyas conquered by Rashtrakutas
- Capital Manyakheta near Pattadakal
- Most famous monuments at Ellora (or Elura):
 - Rock-cut caves
 - Esp. rock-cut Kailasha (or Kailashanatha) Siva temple
- Ellora ca.160 mi E-NE of Mumbai



B1. Introduction

- 100+ caves, 34 open: 12 Buddhist, 5 Jain, 17 Hindu
- **SO:** Religious tolerance and eclecticism



B. Rashtrakutas: Ellora

**B2. Rock-cut Kailasha
Siva temple, ca.757-790**

B2a. History

- prob. built during reign of Rashtrakuta king Krishna I, 757-773
- Largest monolithic temple in India: ca.330' x 250'; tower rises to ca.98'



B2a. History

- Modeled on the Virupaksha temple at Pattadakal (ca.740)... modeled on Kailashanath temple at Kanchipuram (early 8C) ... shore temple at Mamallapuram (ca.700) (week 6)
- Earlier **dressed stone temples**; here followed forms precisely
- **SO**: Stone temples followed wood temples... excavated rock temple followed earlier dressed stone temples
- More sculpture than architecture



B2. Rock-cut Kailasha Siva temple, ca.757-790

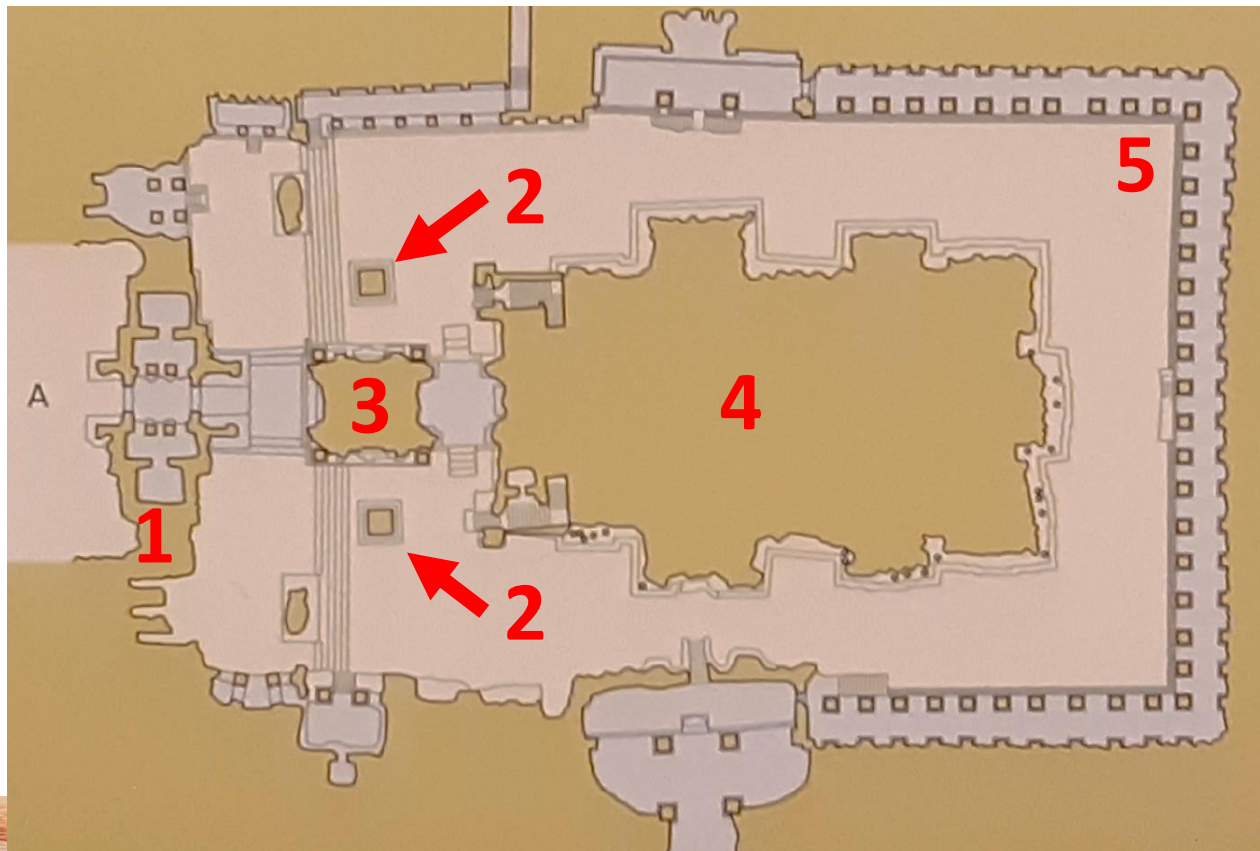
B2b. Techniques: Excavation overview

- 2 methods of rock carving
 - Excavating rock downwards to create solid architectural volume (e.g., Mamallapuram rathas [week 6])
 - Hollowing out rock to create a chamber (e.g.: Elephanta, Buddhist caves at Bhaja, Karle)
- Kailasha temple at Ellora combines both
- **SO: Petrification of forms: earlier wood architecture “petrified” in stone**
- **Cave 16 (not really a cave!) is Kailasha temple... sublime monument... monolithic structure excavated from rock, its interiors hollowed out from rock**

B2. Rock-cut Kailasha Siva temple, ca.757-790

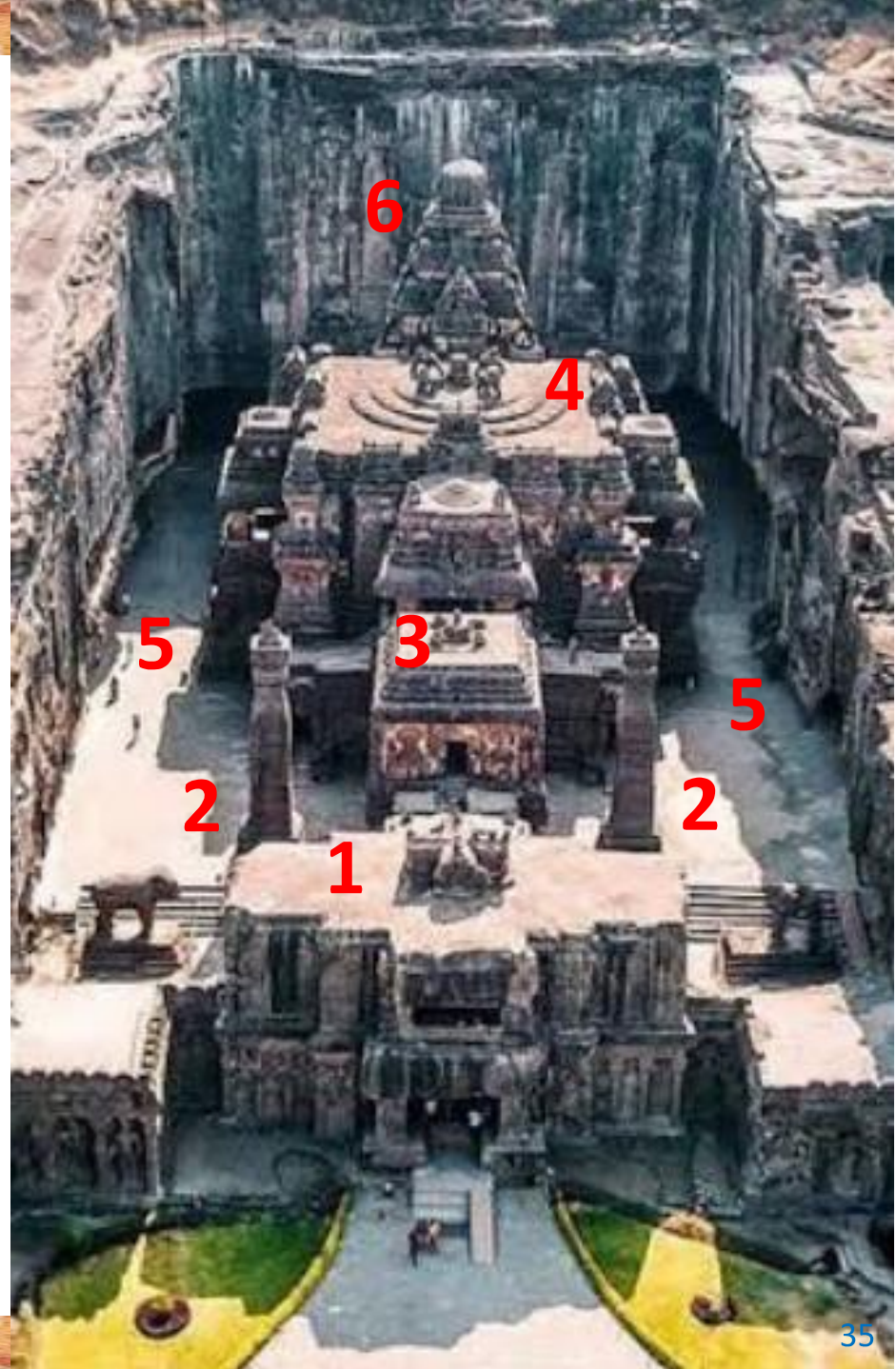
B2c. Excavation (Plan of excavated exterior)

- Gopuram (1)... obelisks (2)... Nandi mandapa (3)... temple proper (4)... cliff walls around deep circumambulatory passage (5)



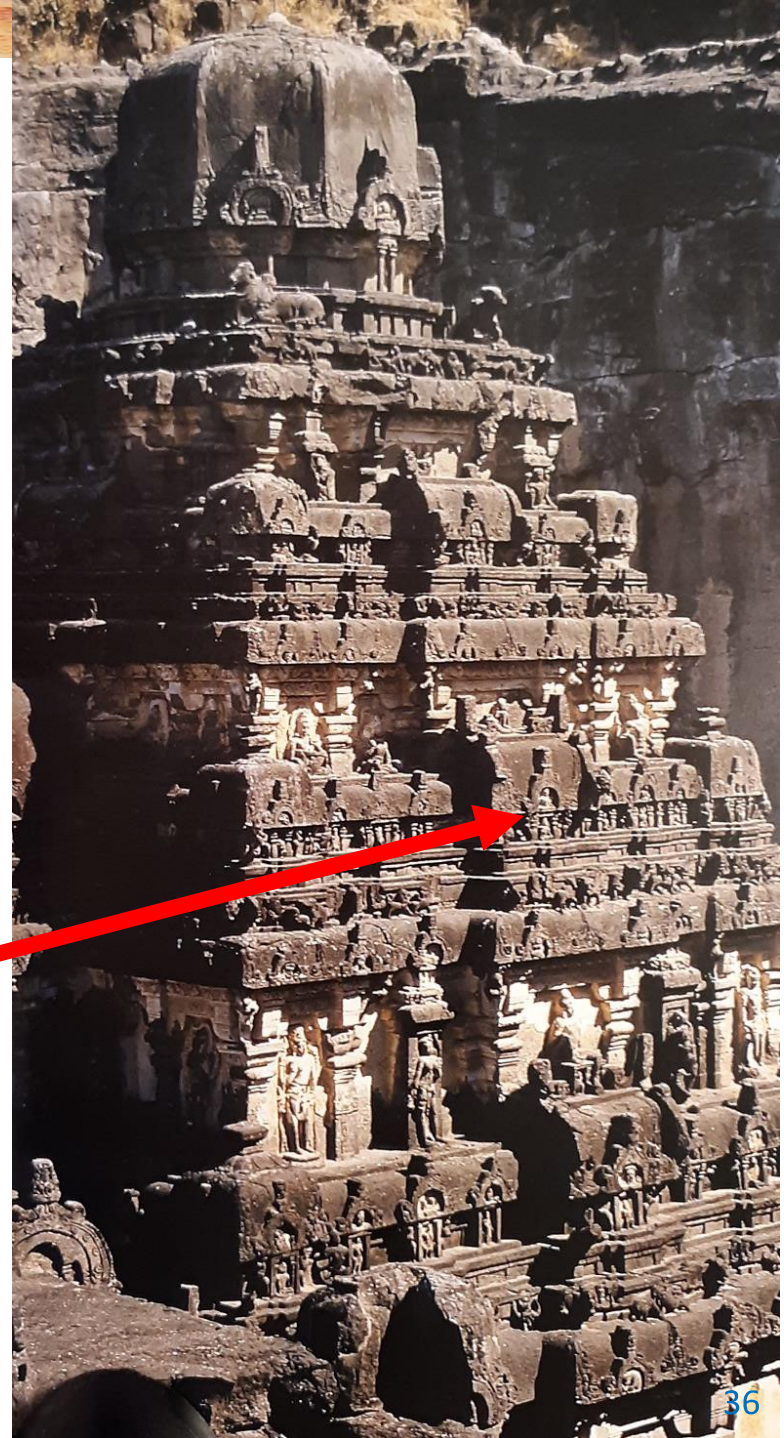
B2c. Excavation

- View from top; created by excavation not construction
- Gopuram (1)... obelisks (2)... Nandi mandapa (3)... temple proper (4)... cliff walls around deep circumambulatory passage (5)
- ...shikhara (6)
- Cliff faces along the passage are also carved



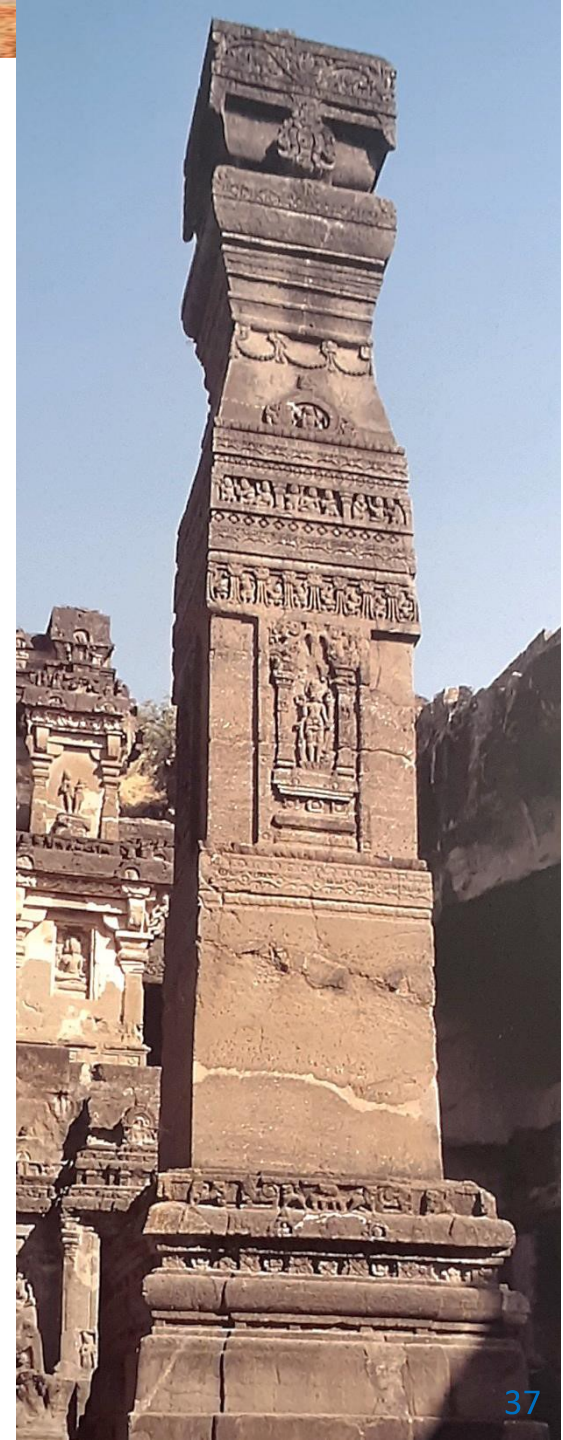
B2c. Excavation

- Shikhara: 3 receding stories
- Kalasha (pot) at top
- Decorated with shala & kudu motifs: miniature houses for gods' dwelling, with window (~ sideways chaitya & chaitya facade window)



B2c. Excavation

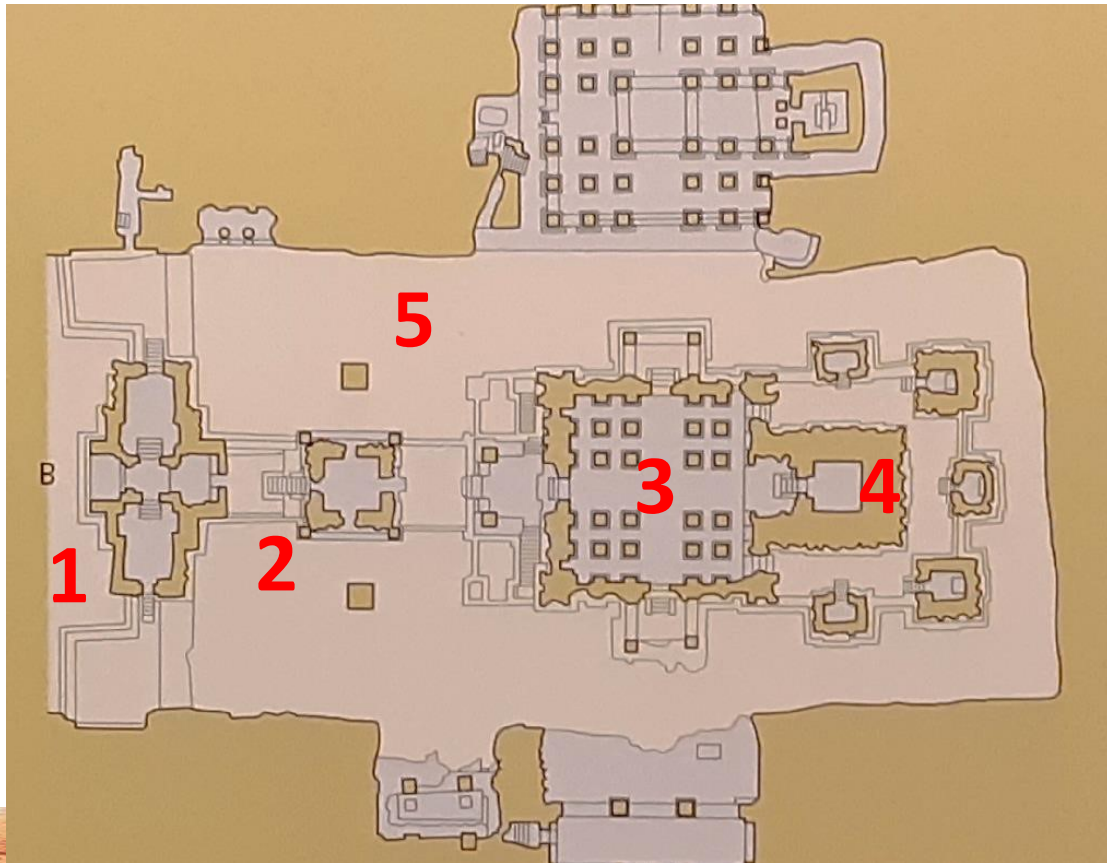
- An addition (from the earlier models):
monolithic obelisks, adaptation of Ashoka
pillars/columns (week 1)



B2. Rock-cut Kailasha Siva temple, ca.757-790

B2d. Carving interior details (plan of excavated interior)

- ~ Virupaksha temple at Pattadakal
- Axis: gopuram (1)... Nandi mandapa (2)... large hypostyle mandapa (3)... garbha griha (4); & courtyard (5)



B2. Rock-cut Kailasha Siva temple, ca.757-790

B2e. Excavation, sculpting, painting

- **Removal of 400K tons of rock**
- **Army of workers, probably cut out a deep trench around the central block, then the form of the temple itself**
- **Then sculptors arrived to carve the details... on the surface fabulous and real animals, mythological scenes, ornamental details**

B2e. Excavation, sculpting, painting

- Much of the exterior wall surface is sculpted



B2e. Excavation, sculpting, painting

- Then the surface was stuccoed and painted, white all over, details in red, blue, yellow (a few spots remain)
- cf. today: bare stone darkened by weather over the centuries
- Polychrome continued in temples...
- cf. S India temples today (week 6)
- cf. also ancient Greek and Roman monuments, and medieval cathedrals
- Excavated interiors mimic dressed stone constructions, e.g., hypostyle halls with columns (unnecessary in carved-out rock)

B2e. Excavation, sculpting, painting

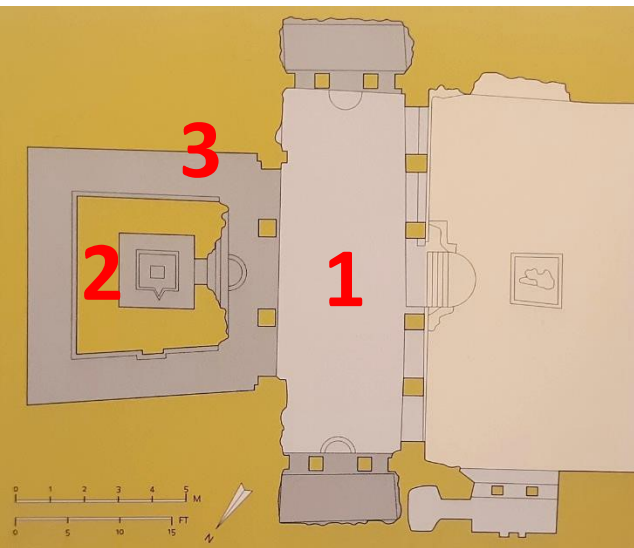
- Painting of elephants on ceiling of temple
- ~ Ajanta



B. Rashtrakutas: Ellora

B3. Rock-cut caves, 6-9C

- Of 35 open caves: #1-12 Buddhist, #13-29 Brahmanic, #30-34 Jain
- Rameshvara cave (#21) facade, late 6C (earlier than Kailasha temple), dedicated to Siva, Nandi bull
- Opens into oblong chamber(1) and then to sanctuary with linga (2), with corridor for circumambulation (3)
- Roughly ~ Buddhist caves (e.g., Bhaja) & Udayagiri



C. Rashtrakutas: Elephanta

C1. Introduction

C2. Great cave

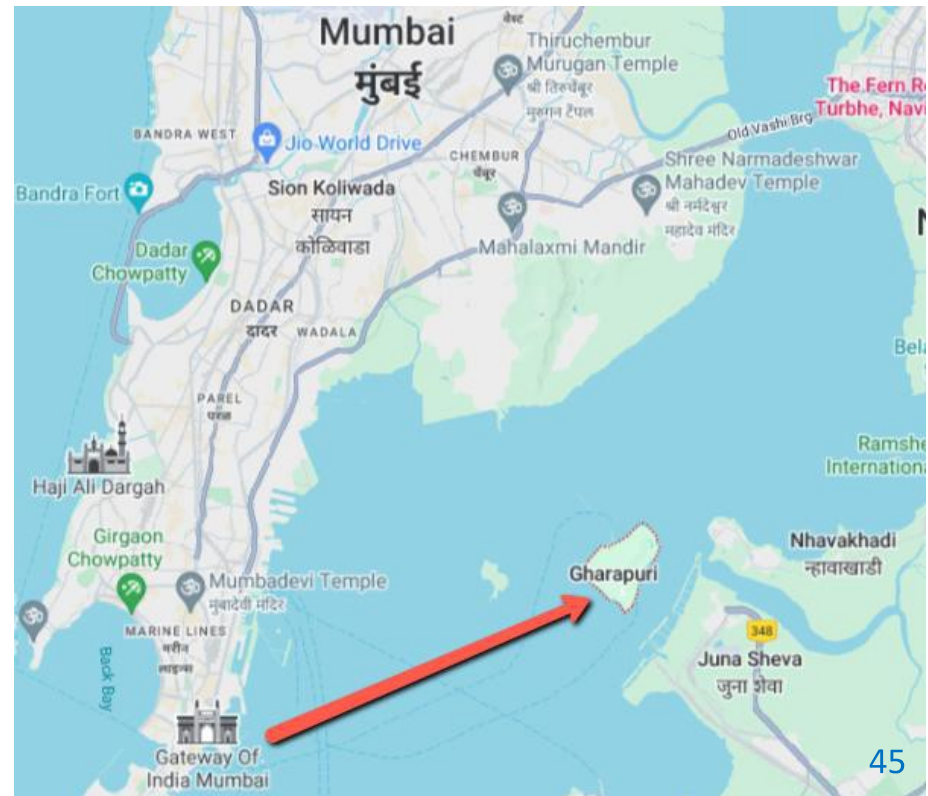
C3. Trimūrti Siva

C. Rashtrakutas: Elephanta

C1. Introduction

- Rock-cut shrine on Elephanta Island (Gharapuri: Cave City) in Mumbai Harbor
- 6 mi from Gateway of India
- Named by Portuguese after elephant statues
- Dating uncertain, prob. 5-7 C
- Several caves, but especially the Great Cave
- Uncertain patronage, perhaps Rashtrakutans
- 16K sq ft floor space

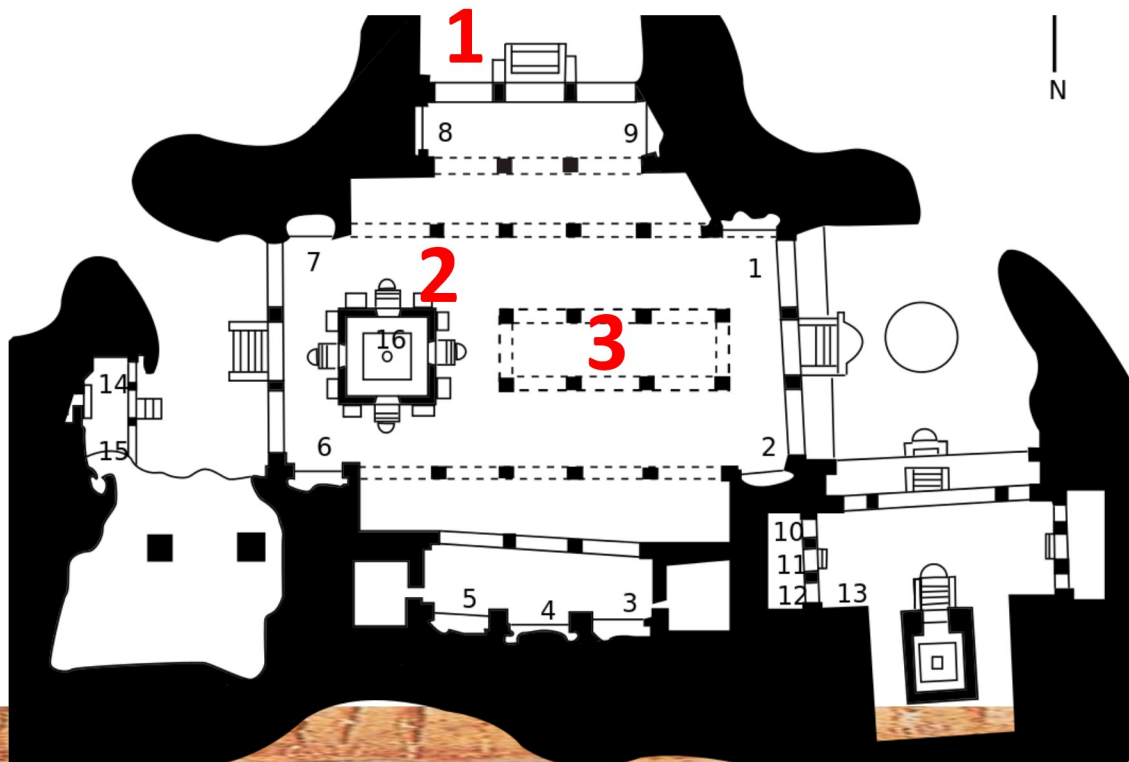
Mumbai harbor, courtesy GoogleMaps



C. Rashtrakutas: Elephanta

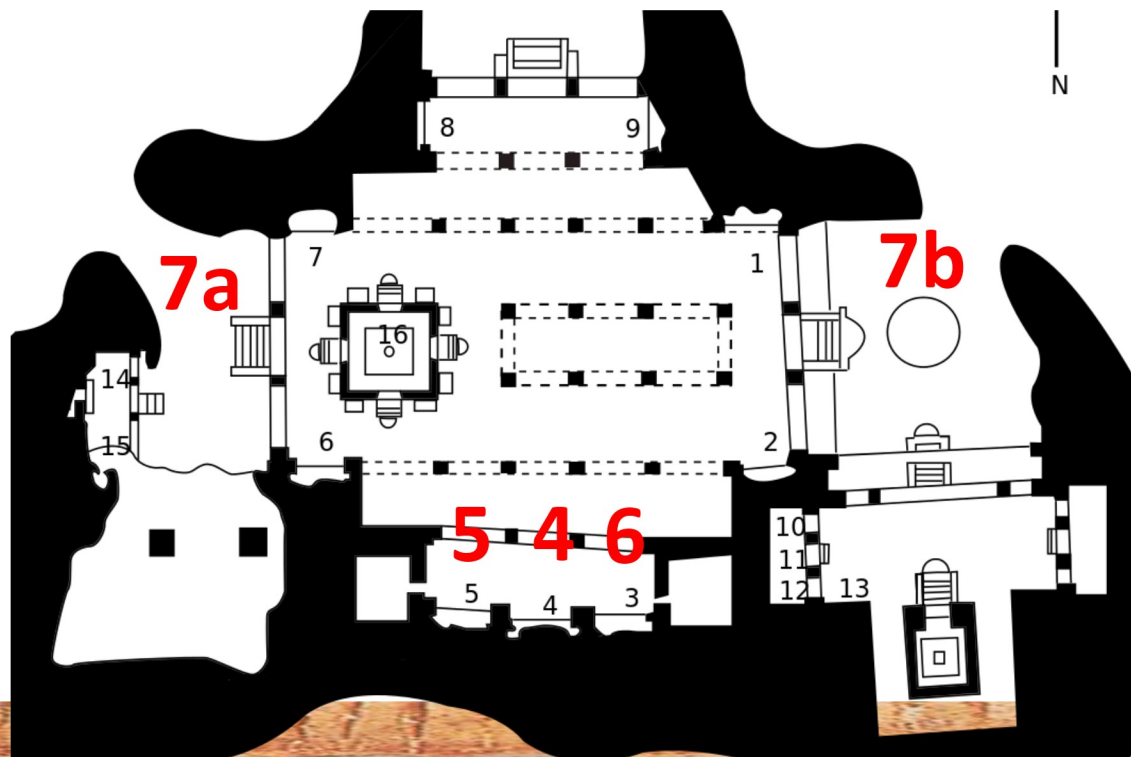
C2. Great cave

- main entrance at N end (1)
- E-W axis of shrine proper: 20-pillared hall containing 4-door garbha griha w/ lingam on W (2)
- 2 rows of 4 columns serve as mandapa (3)



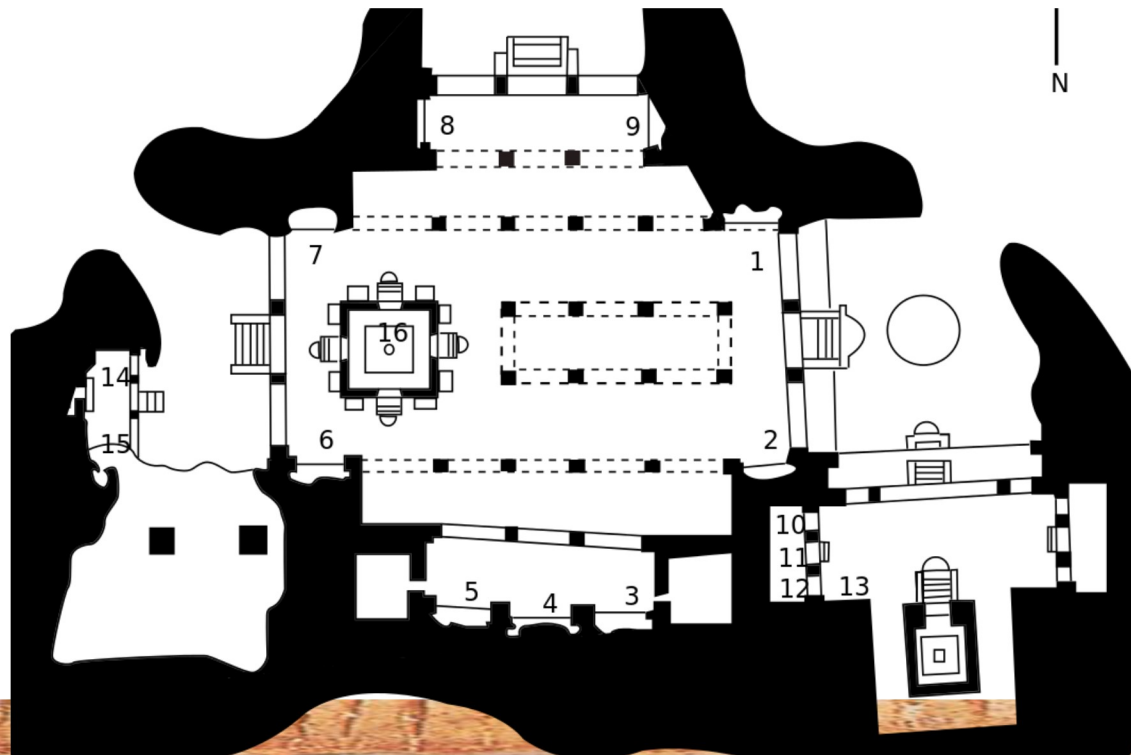
C2. Great cave

- S wall: relief of Trimūrti Siva Mahādeva, ca.535-555 (4)
- On either side of Trimūrti are other reliefs of Siva:
 - W side: Siva Gangādhara (5)
 - E side: Siva Ardhanārīśvara (6)
- 2 courtyards, one on E and one on W end (7a,b)



C2. Great cave

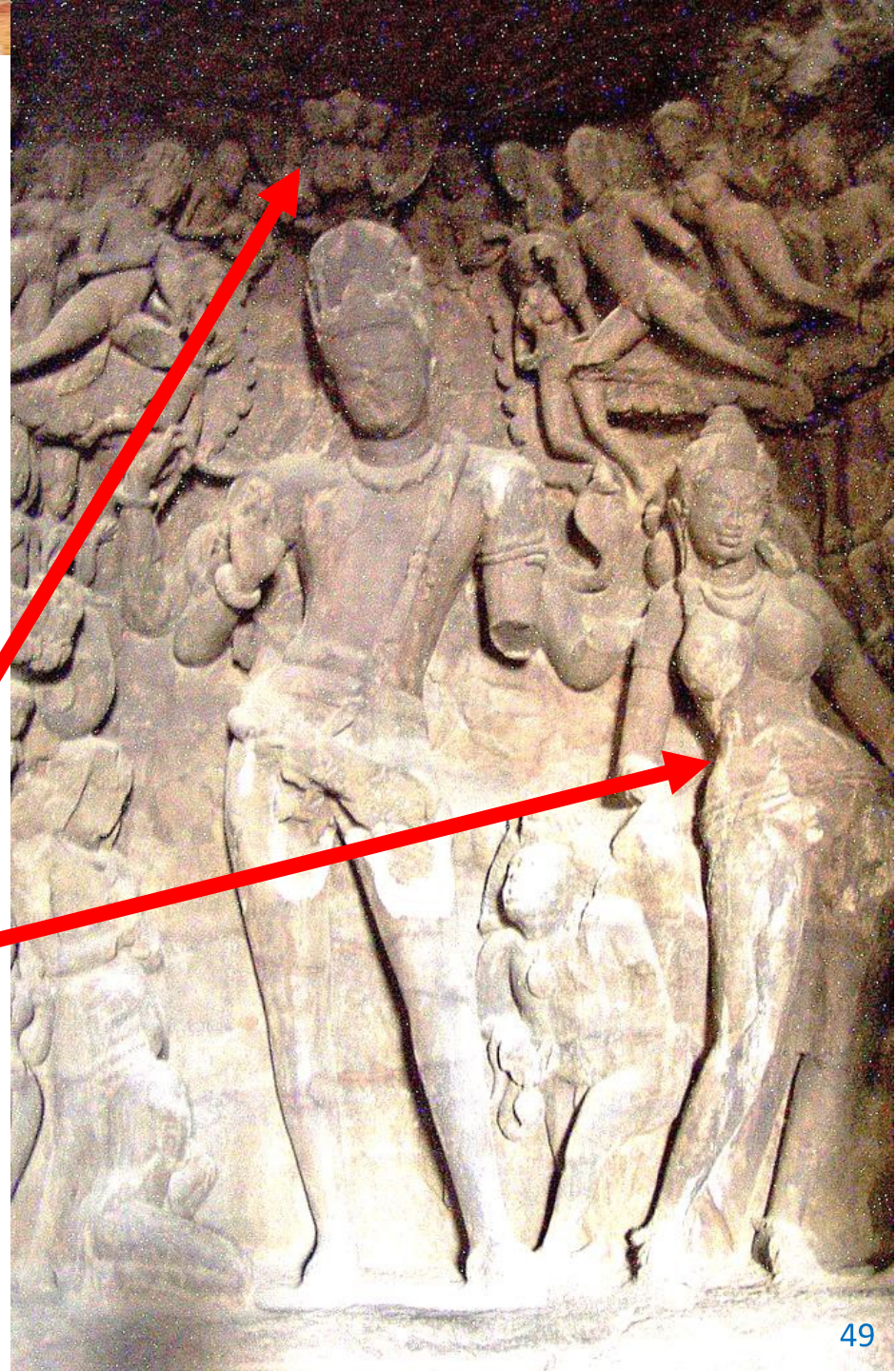
- On various walls of the shrine and of the garbha griha are other reliefs showing scenes from mythology of Siva
- Many damaged by Portuguese military garrison that used the hall as a shooting gallery
- **Stierlin:** visitor walks through a sculpture... aesthetic balance between untreated bare rock and finished surfaces



C2. Great cave

- W of Trimūrti Siva:
damaged relief of Siva
“bearer of the Ganges”
- Iconography:
 - Siva lets R. Ganga pour
through his locks before it
falls to the earth.
 - Ganga as 3-headed goddess
above Siva’s crown
 - Consort Parvati by his side,
attendants at his feet
- Meaning...

Siva Gangādhara, medium relief, 17 ft,
Elephanta Great Cave, mid-6C



C2. Great cave

- **E of Trimūrti Siva:**
damaged relief of Siva
Ardhanārīśvara (half
woman Lord)
- **Iconography:**
 - RT half of body male,
LT half female
 - 4-armed, Nandi bull,
headdress
 - Worshiped by humans,
gods, and minor
celestial beings
- **Meaning...**

Siva Ardhanārīśvara, medium relief,
17 ft, Elephanta Great Cave, mid-6C



C. Rashtrakutas: Elephanta

C3. Trimūrti Siva

- 18 ft high... 3 faces: creator, preserver, and destroyer



Trimūrti Siva, high relief, 18 ft., Elephanta Great Cave, mid-6C

C3. Trimūrti Siva

3 heads as psychological and aesthetic whole:

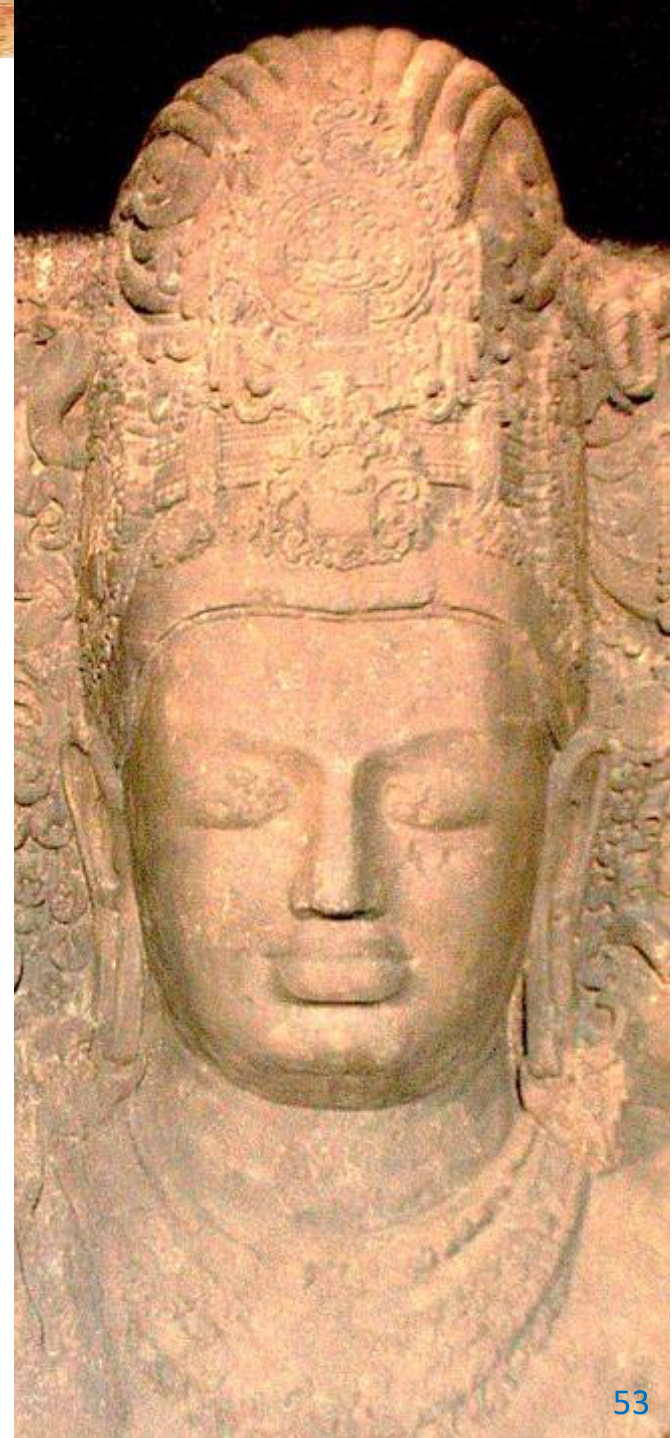
- **LT:** wrathful and destructive aspect, r/t hooked nose, mustachioed mouth, and headdress with cobra and death's head
- **RT:** creative aspect r/t feminine features, softness, pearls and flowers in hair, lotus bud in hand



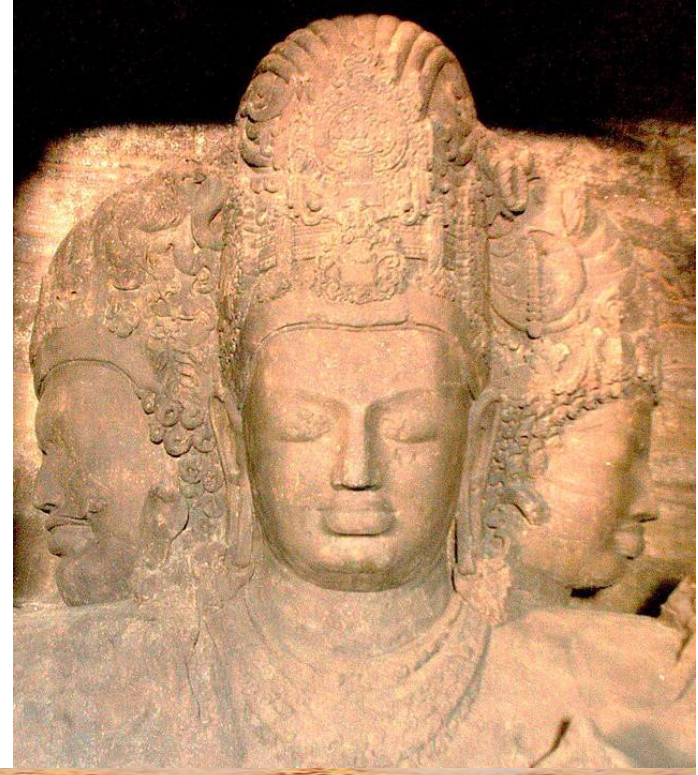
- **Mahādeva, detached and otherworldly (~ Gupta Buddhas)... Siva in his supreme, serene, and beneficent aspect**

- **Stierlin:**

- **Meditative concentration and otherworldly calm of the 3 faces**
- **Here in the Elephanta Great Cave, Brahmanic art and architecture achieve a level bordering on perfection**



History of the Art of India, Part I: Origins to Mughals OLLI Spring 2024 Week 5



Post-Gupta Art